

Written at the place. The intangible values of the landscape

Escrito en el lugar. Los valores intangibles del paisaje

MIRIAM GARCÍA GARCÍA

Abstract / Resumen

Beyond the boundaries of a physical space, places, as a means where it is registered the way in which man relates to the world, contain multiple spatiotemporal realities. Its reading requires, therefore, a look that can decipher the universe of ecological, historical, perceptual and cultural relationships that characterize them. However, at the present time, technique and reason seem to have tipped the balance on the tangible values against the intangible ones, banishing to oblivion its cultural, perceptual, emotional and phenomenological components. This article takes a brief look at a range of experiences that, from different disciplines involved with space, allow us to approach a collective and timeless readability of the place. These looks fruit of memory, the experience and creativity, show a very clear direction to serve the project from its identity. In this context, to visualize the information and bring out elements and relations forgotten or unknown, is in itself a creative act that builds again the landscape we inhabit revealing its potential. Thus, the task of uncovering the traces of the place blurs the boundaries of duality between the tangible and the intangible to serve the project at all levels.

Más allá de los límites de un espacio físico, los lugares, como medio donde se registra el modo en el que el hombre se relaciona con el mundo, contienen múltiples realidades espacio-temporales. Su lectura requiere, por lo tanto, de una mirada capaz de descifrar el universo de relaciones ecológicas, históricas, perceptivas y culturales que los caracterizan. No obstante, en la época actual, la técnica y la razón parecen haber inclinado la balanza sobre los valores tangibles frente a los intangibles, desterrando al olvido sus componentes culturales, perceptivos, emocionales y fenomenológicos. Este artículo realiza un breve recorrido por una serie de experiencias que, desde distintas disciplinas comprometidas con el espacio, nos aproximan a una legibilidad colectiva e intemporal del lugar. Estas miradas fruto de la memoria, la experiencia y la creatividad, evidencian un camino con el que atender al proyecto desde su identidad. En este contexto, visualizar la información y hacer aflorar elementos y relaciones olvidados o desconocidos, constituye en sí mismo un acto creativo que construye nuevamente el paisaje en el que habitamos revelando su potencial. Así, la tarea de desvelar las trazas del lugar desdibuja los límites de la dualidad entre lo tangible y lo intangible al servicio del proyecto a todas las escalas.

Keywords / Palabras clave

Mapping, identity, intangibles, landscape, perception.

Cartografía, identidad, intangibles, paisaje, percepción.

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[Fig. 1] Outside-inside, on the ground under the sky. Hildebrant: Göllersdorf, Chapel.

Source: Christian Norberg-Schulz, *Genius Loci. Towards a Phenomenology of Architecture*. USA, Rizzoli International Publications, INC, 1980, p. 9.

“The work is not placed in a place; it is that place.”

Robert Smithson¹

Site traces

It’s the chosen subject matter for the first issue of the magazine Zarch and it actually seems to claim a new agenda for the project at all levels, especially in the current period of economic, political, cultural, urban and, why not say, also architectural crisis. These traces evoke the set of elements and relationships that uniquely arranged in a territory make it different from others. In this context, the concept of place is analogous to the landscape one and actually wider than the one of territory, since the timeless print of the bond between man and nature is inscribed in it. The Norwegian architect and historian Christian Norberg-Schulz in the pursuit of *genius loci*² or the *spirit of the place* indicated that when man identifies himself with his environment, when he experiences it, he turns it into a place with its own identity. Therefore, studies based on the recognition of its physical qualities, including historical, aren’t enough to understand places because these ones are open to other dimensions. At the same time, any single action on the territory (physical or cultural) builds landscape, an issue that explains quite clearly the words of the artist of *Land Art* Robert Smithson that head this article: “The work is not placed in a place; it is that place.” We can then say that architecture is also landscape [Fig. 1].

It is precisely this holistic conception of the landscape that inspires its definition in the European Convention (Florence, 2000), which designates it as “any part of the territory, as perceived by people, whose character is the result of the actions of natural factors and /or human ones and their interrelationships (Art. 1).”³ Because as noted by the geographer Joan Nogué⁴ the landscape is, “at the same time a physical reality and the representation that we make culturally of it; the external and visible appearance of a certain portion of the land and the individual and social perception that generates; a geographical tangible and its intangible interpretation (...) but they are also historical legacies, continuities, continuances, the overlapping strata of the remains of ancient landscapes.”⁵ From this point of view, all the places have this identity mark registered: *the site traces*, as personal and collective memory, as intangible heritage, even though it may be sometimes invisible to our eyes. According to the Convention for the Safeguarding of the Intangible Cultural Heritage⁶, this is the root of our cultural diversity and a guarantee of creativity. It is defined and not precisely in vain in its second article as “the practices, representations, expressions, knowledge and techniques –along with the instruments, objects, ar-

¹ “Discussions with Heizer, Oppenheim, Smithson”, 1970, *The Writings of Robert Smithson*, Nancy Holt, ed. Nueva York, New York University Press, 1979.

² Christian Norberg-Schulz. *Genius Loci. Towards a Phenomenology of Architecture*. USA, Rizzoli International Publications, INC, 1980.

³ Ministry of Environment and European Council, *Convenio Europeo del Paisaje. Textos y comentarios*. Madrid, Publications Centre General Technical Department of Environment, 2007.

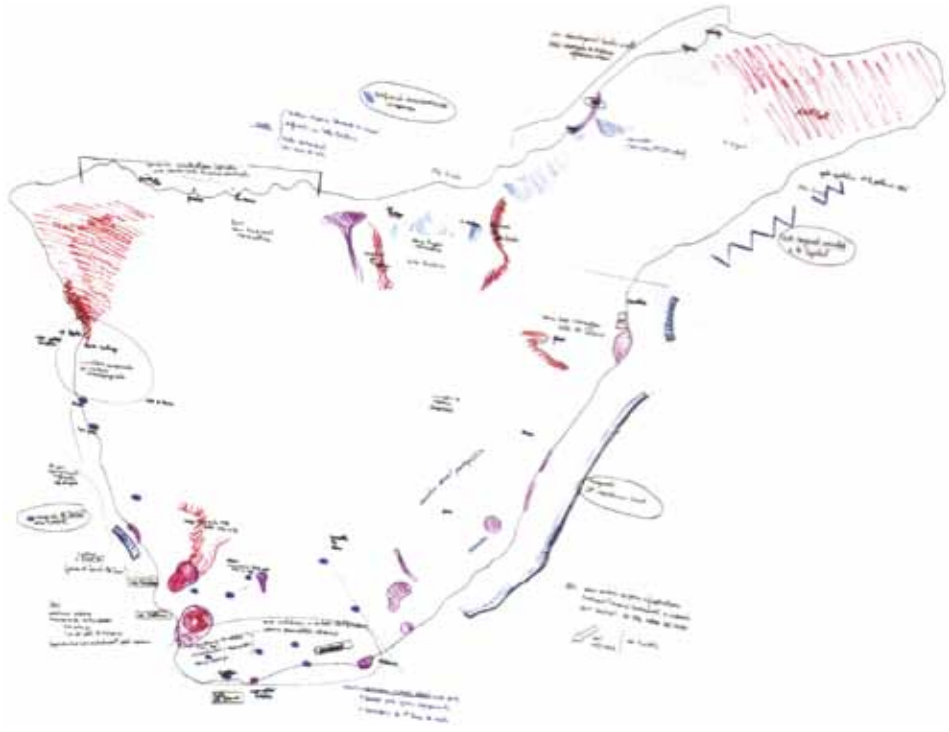
⁴ Joan Nogué is Professor of Human Geography at the University of Gerona, director of the landscape observatory in Catalonia and an internationally recognized authority in relation to the implementation of the European Convention of the Landscape.

⁵ Joan Nogué. “Introduction. The landscape as a social construct”, in *The social construction of landscape*, Joan Nogué ed. Madrid, Biblioteca Nueva, 2007, pp. 19-20.

⁶ Text of the Convention for the Safeguarding of the Intangible Cultural Heritage adopted in October 2003 by UNESCO at its 32nd meeting in Paris. <http://www.unesco.org/culture/ich/es/convention>

MIRIAM GARCÍA GARCÍA

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[Fig. 2] Rosa Barba, manuscript with various notes about the spatial configuration of the Tenerife coastline.

Source: Rosa Barba Casanovas, 1970-2000
Works and essays, p. 39.

tefacts and cultural spaces associated therewith – that communities, groups and in some cases individuals recognize as part of their cultural heritage”. That is, this intangible cultural heritage in response to its environment is in constant creation providing a sense of identity and continuity. As the landscape architect Rosa Barba left in her writings “every landscape bears the imprint of those who have been there before and leaves for the future another mark that others will recognize it. Thus the landscape continues.”⁷ Therefore, it is necessary to pay attention to all the dimensions of the landscape, also to the intangible, to order its transformations and build individual scenarios, but also appropriated collective spaces.

In our days, after a first phase aimed to the protection and separate treatment of the natural and cultural aspects, a second one dedicated to the understanding of the territory primarily as an ecological system while architecture and city were linked to technology and functionality; we can say that we are at a stage in which all the elements above mentioned along with the cultural, perceptual, emotional and phenomenological ones, claim their integration in projects at all scales.

In short, revealing the traces of the place requires the complementarity of maps, texts and images capable of expressing their complex hybrid and timeless relationships. This sets us apart from quantitative evaluation processes and approaches us necessarily to a qualitative characterization. Nevertheless, it isn't unusual to find nowadays approach methodologies to the study of the landscape, whether it is urban, natural or rural, in which intangible values are not taken into consideration as they are linked to the world of perception, memory and hermeneutics. However, places are not something odd to the observer, but it is he himself who gives them significance, sense and value with his gaze. His interpretation implies a creative act (consciously or unconsciously) in which some believe to see a halo of subjectivity that discredits them. This matter has its importance in the practice of contemporary architecture and urbanism, as obviously, what is not recognized is just invisible.

Seen this way, the experience of the place is both an act of discovery and creativity. This is not to deny its material quality, issue on which much has been written and is socially accepted, but to deepen in its intangible values since they are the ones that seem to have been relegated to the oblivion of the reflections of many of the plans and projects that are developed today. Again, establishing an analogy with the work of Norberg-Schulz, there is an intention to claim, after decades of scienti-

⁷ Included in the notes to the book's introduction, *Outdoors*, in *Works and essays*, Paisajismo (Barcelona, Asflor ediciones, 2010), p. 101.



[Fig. 3] James Corner, *Cahokia Mounds along the Mississippi*.¹¹

Source: James Corner y Alex S. MacLean, *Taking measures across the American landscape*. New Haven. London, Yale University Press, 1996, p. 155.

⁸ Geoffey y Susan Jellicoe, *The landscape of man. Shaping the environment from prehistory to the present time*. Barcelona, Gustavo Gili, 1995, pp. 398-399.

⁹ Rosa Barba. “The Landscape project”, *Geometry Magazine* 24, 1997, p. 12.

¹⁰ James Corner. “The Agency of Mapping: Speculation, Critique and Invention” in *Mappings*, Denis Cosgrove. London, Reaktion Books Ltd, 1999, p. 213.

¹¹ This image is part of the chapter of the publication dedicated to “measures of faith” and expresses the intangible values of the Amerindian archaeological site in Cahokia located near Collinsville, on the plain of the Mississippi river, near the city of San Luis, by the relationship between geometry and order entered in the place and the sacred cremation of the deceased ceremonies to achieve immortality.

¹² Bruce Chatwin. *Songlines*. Barcelona, Península, 2000.

¹³ Miguel Pérez Carballo and Manuel Pérez Romero. “The territory as a text. A conversation with a rescuer of toponyms”, *RJournal of architecture and art* 17 (junio 2007), pp. 64-73.

¹⁴ Diego Moreno and Carlo Montanari (2008). “Beyond perception: towards a historical ecology of the countryside in Italy”, *Geographic journals of Granada University*, núm. 43, pp. 29-50.

fic theory, a return to the qualitative, the intangible, as a complement that dissolves the existing duality between the tangible and the intangible.

The lack of awareness of our society concerning time and space has resulted in a move away from natural, cultural and emotional processes, building the most surprising alienation of all the Modern Age. Time seems to have shrunk and still our capacity to transform the space has expanded, reached heights previously unknown. Every time there is autonomy, greater disorientation, between man and his environment. As Geoffey and Susan Jellicoe⁸ pose; can we turn scientific data into thought and abstract art in order to keep and identify ourselves?

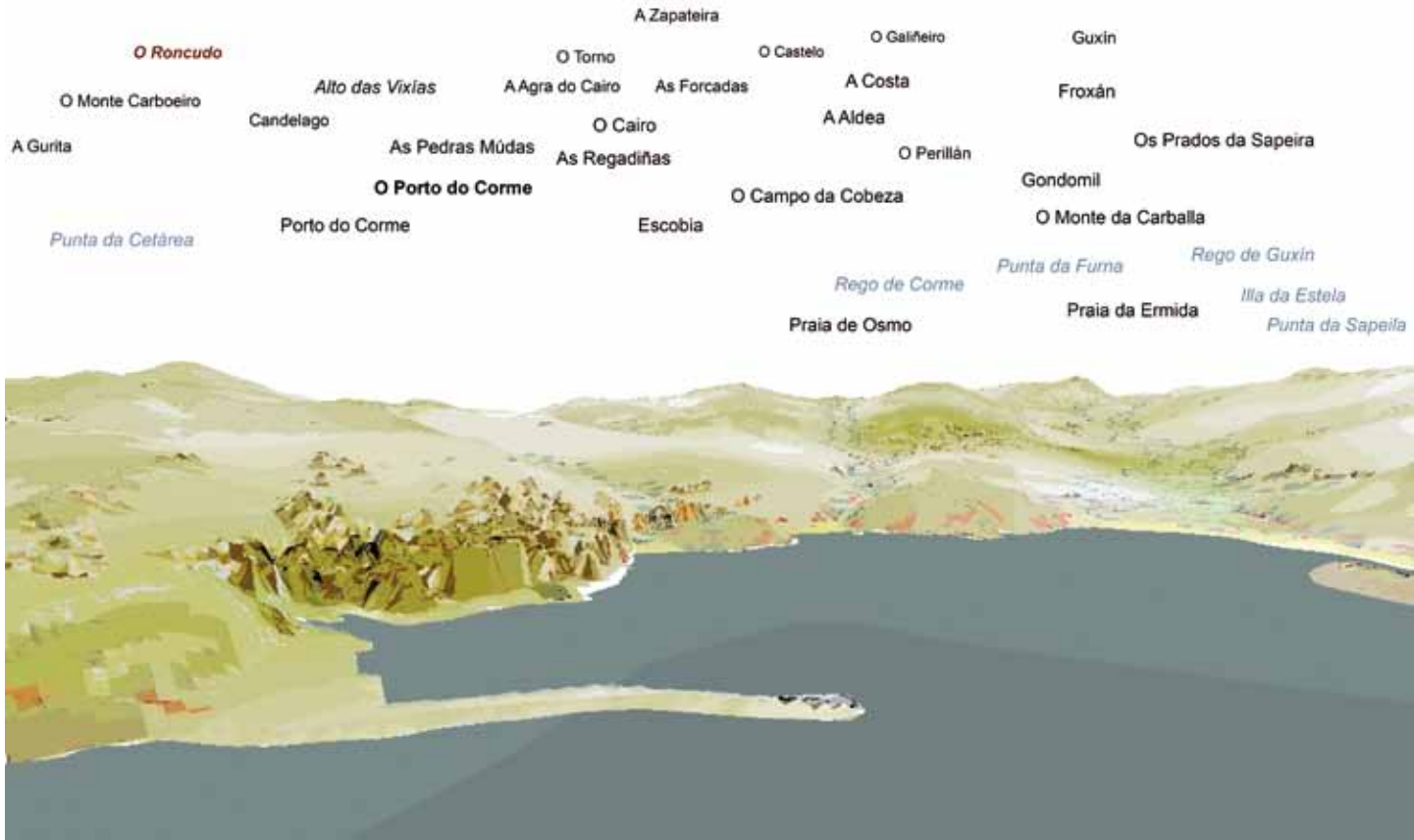
To recover this dimension of the places a social, imaginative and critical approach is actually proposed revisiting experiences learnt from other disciplines. Fortunately there are many references that evoke the condition previously noted and, therefore, impossible to condense into a single article, so we will stop in some of the methodological approaches that from the picture of what is *written at the place* build landscape. This interest in cartography lies, as pointed Rosa Barba in collecting “(...) that which shows the hidden qualities, what is discovered by sensitive eyes.”⁹ Because each place corresponds to a single work, as a mark, which is partly made up of the site and the gaze, setting itself a dialogue with the place. As reveals Corner¹⁰ cartography is a creative act that builds the space in which we live and reveals the hidden potential of the places, enabling new readings that induce coherent transformations [Figs. 2-3].

Memory and Identity

In his novel “The Songlines”¹² Bruce Chatwin reveals the place experience of the Australian Bushmen rescuing the legend in which his ancestors used to roam the island singing and giving name to its places and inhabitants. That song was transformed into name and it was the name that illuminated life, as a metaphor of the creative act itself representing the relationship between man and nature. Thus each tribe recognized only some of the *Songlines*, the one who narrated its landscape, but out of that space didn't know its names. Chatwin emphasizes this way the dimension profoundly linked to memory identity, cultural representations, rites and traditions, beyond their formal representations.

Thus, for example, the landscape contains a poetic dimension that can be found encrypted in its toponymy. As Miguel Pérez Carballo expressed in his talks with Manuel Pérez Romero in relation to the territory as a text, “perhaps the toponym is the degree zero of language. The territory was the first text that could be read”¹³. This toponymy includes from elements of the physical environment to the evocation of gods, through collective functional structures. But they all have in common to express the sense of inhabiting. The task is then to decipher these codes as mechanism to uncover and understand these elements or relationships vanished, hidden, almost obliterated. In that sense, the study of the toponymy provides a piece of information in many cases unprecedented and the expression of it on maps gives us elements and organizational models of territorial, social and cultural order. Recovering Chatwin, we aren't just with the understanding of place names any longer but what these actually reveal, *the very line of the song*, the lines that drew the aboriginal territory and that along with cartography they become dynamic again.

This *landscape sensibility* is contained in maps that recognize what some theorists have called *historical density*¹⁴. The names connect us to the people of the past because there is a dependency of life forms with the distribution of toponymy in that territory. Thus, the study of toponymy density gives us an account of the social value of this space and the intensity of its use. Ultimately it approaches us to what



[Figs. 4a-4b-4c] Study of the density of toponymy and its relationship with the elements of the landscape in the municipality of Pontece-so, Galicia (2010).

Source: own.

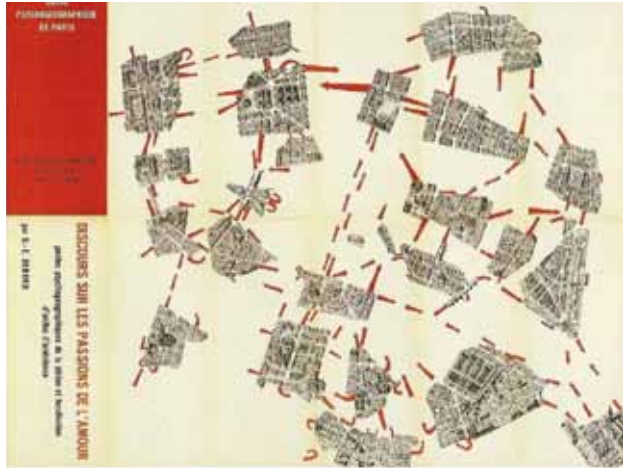
15 Rafael Mata Olmo (2002). "Spanish landscapes. Questions about its knowledge, characterization and identification", in Florencio Zoido and Carmen Venegas (coord.). *Landscape and spatial planning*. Sevilla, Ministry of Public Works and Transport, Government of Andalusia; Dukes of Soria Foundation, pp. 33-46.

16 José Ramón Menéndez de Lúcar. *The construction of the territory. Northwest Historical Map of the Iberian Peninsula*. Barcelona; Madrid, Lunberg, 2000.

17 Arturo Soria y Puig. "The Territory, artifice and language", in *The construction of the Territory del. Northwest Historical Map of the Iberian Peninsula*, pp. 15-47.

authors such as Rafael Mata¹⁵ described *landscape character*: "landscapes in which the popular naming expresses the uniqueness and interest of a place for the people". At the same time the evolution of the landscape is reflected in the variation of the toponymy due to the fact that when uses, environment and lifestyles vary, toponyms do the same thing. These changes in toponymy (loss, density, renewal) become then indicators of the landscape, its transformations and processes, its vitality [Figs. 4a-4b-4c].

From all the Works I know in this regard there is no doubt that the most overwhelming by ambition, methodology and its implications for the spatial and urban planning, is the one directed by José Ramón Menéndez de Lúcar that became, among others, in an extraordinary publication entitled "The building of the Territory. Northwest historical Map of the Iberian Peninsula."¹⁶ In the introductory essay of this publication Arturo Soria y Puig delves into the language of the territory to uncover the keys of its evolution¹⁷. Specifically, takes an examination of the different toponyms related to the territorial structure and its relationship to different historical moments. This analysis pinpoints over 25.000 data points collected in a historical map and grouped by families, allowing us to understand from the evolution of the language to the transformations of the territorial organization model [Fig. 5].



[Fig. 5] Extract Map. José Ramón Menéndez Lúcar.

Source: José Ramón Menéndez de Lúcar. *The building of the Territory. Northwest Historical Map of the Iberian Peninsula*. España, Lunberg, 2000.

[Fig. 6] Psychogeographical guide of Paris.

Source: Francesco Careri, *Walkscapes. Walking as an aesthetic practice*. Barcelona, Gustavo Gili, 2002, p. 107.

In this publication Menéndez de Lúcar goes with his drawings and maps all through each significant episode of the Peninsular Northwest conformation. With them we can understand much better what the causes of the configuration of the landscapes were, or the relationship of villages and cities with their own position and name. All this happens in an evolutionary manner, like successive layers of occupation and land use throughout history, as the basis of an organizational model that also anticipates the keys of its future planning and management. The same author years later insisted on the idea that "(..) Since the territory is the common and inescapable space of past human interventions, and also present and future, it is inevitable the recovery of a common and open language across the disciplines related to the space, which allows reading the peculiarities of each place."¹⁸

The emotional and social

It is possible to establish a link between the relationship with the place and some proposals that, from other disciplines related to space, build landscape with their actions. So the fact of wandering is a kind of psychogeographical way of reading the territory comparable to that of the Australian Aborigines. Although many of these experiences are of an ephemeral nature just some of them have been recorded using maps, photographs or *collages* that embody that very tracing, thereby transforming this ephemeral experience into another layer of the history of the place. It is also very interesting to observe the fact that in all of them the relationship with the place triggers the activation of the project.

Among this sort of experiences we should highlight those carried out by the *Situationist International* for its commitment to the way of living and designing the city as their actions showed the gap between the city and its inhabitants. For this they resorted to a basic method of research and appropriation of urban space, which consisted of a *drift*. This method had already been tested by the *surrealists* a few decades earlier in the interstitial space between the countryside and the city¹⁹. However, what is interesting to the object at hand of this proposal is seeking recognition of the urban landscape in elements or sensory and emotional relationships that are actually achieved by abandoning ourselves to the conditions of space and time This way some stimuli and invisible references will be triggered when just the act of walking plays a routine route, enabling the transformation of the ordinary and, with it, the emergence of new landscapes and *situations*. From this perspective it was claimed both for architecture and urban space a more coherent articulation with time and space that could allow the organization of areas in which the desires of individuals were accommodated. Testimony of these proposals are the set of maps that record the emotional influence of the city over its inhabitants and where some fragments of city are reflected with a certain coherence, united by their emotional nature result of drift [Fig. 6].

18 José Ramón Menéndez de Lúcar. "The Territory, artifice and language", in *The future of rural areas*, Soledad Nogués, ed. (Santander, University of Cantabria, 2004), p. 249.

19 *Dadaism* had also used drift, not so much as a tool to make the emotional rise but as an action of hazardous and ephemeral nature.



[Fig. 7] *A line made by walking*, Richard Long.

Source: Richard Long website. <http://www.richardlong.org/>

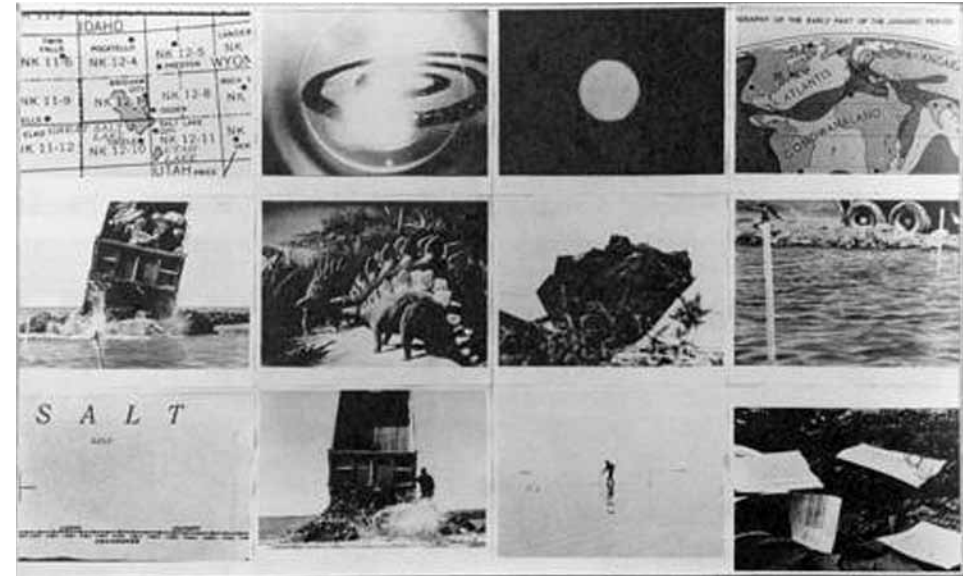
Nowadays drift remains an instrument of collective expression, recognition, ownership and demand of space, from urban to territorial, in different geographies. Many of these psychogeographical projects feed technology (video, GPS, photography, internet) to get a greater range in their proposals Perhaps one with the biggest impact is *Yellow Arrow 2004*²⁰, spread over 35 countries and 380 cities in the world as an alternative way to go through cities and share their stories through the web using a geospatial and participating cartography. Other examples of the use of technology are emotional maps, the so-called biomapping by Christian Nold²¹, or social network maps by Brian Holmes²² or Robert Horn²³, among others. These projects seek new relationships between man and his environment and use cartography as a collective instrument that mainly allows showing and sharing their experiences.

The environment and the processes

Almost five decades ago a group of artists, mainly English and American, brought their achievements to the bosom of the landscape, coining a movement called *Land Art*, *earth art* or art in the earth. In the context of the above described explorations it is fairly interesting to rescue from these statements what they actually proposed; the construction of an alternative discourse and integration at the same time of the ephemeral and documentary as essential components of the pieces. They shared with the *Situationist movement* the claim of a different relationship between man and his environment and, like them; they recognized that the experience of watching is constantly altered according to perceptual and emotional stimuli. For these artists the project isn't planned as a drift or exploration, but it involves a conscious act of creating in dialogue with the environment. But if the *situationists* framed their actions in an everyday context, usually urban, the land artists looked for more natural environments for their creations, although not necessarily idyllic. In fact, in many instances, they got involved in abandoned or desolate landscapes, in places where *the historical density* is more noticeable. In any case, the place is an inseparable part of the work, is constituent of the project itself and therefore is painstakingly prepared: with visits, analyzing and making maps and photographs or helped by any other tool able to get its essence, what I call here its trace.

In some of the actions performed by these artists, as in the case of the English artist Richard Long, the repetitive motion when walking leaves a permanent mark that sets the tracing. This mark is a new sign that is added to the landscape, an extra layer that however gets to emphasize its features (tangible or intangible) more representative ones. Long used to love long walks, crossing roads, touching the walls, getting very close, melt. In some occasions he said that he could feel the presence of people from ancient times, that his steps agitated and made emerge²⁴, thus the landscape is the project and the project is, above all, the whole experience of the place [Fig. 7].

This timeless and with long lasting processes relationship is both a revelation and a constant in the work of these artists. Robert Smithson for example wrote an article titled "Strata"²⁵ (Estratos) stretching from the Precambrian to the Cretaceous time. Even, during the preparatory work for one of his most acclaimed works, *Spiral Jetty* (Muelle en espiral), Smithson²⁶ commented on the need for a map to represent simultaneously the prehistoric world coinciding with the present. Thus "Spiral Jetty" is primarily a work that reveals and amplifies place processes, as it's been recorded in the set of documents (films, maps, texts and photographs) made by Smithson during its conception and development. It is interesting to remark about this movement the dialogue between space and time with the place, the work with processes and arguments as tools enabling an alternative discourse of both current and future History [Fig. 8].



[Fig. 8] Film extract: *Spiral Jetty*, 1970.

Source: <http://www.robertsmithson.com/films/txt/spiral.html>

The contemporary practice

The growing interest that the landscape has in contemporary culture is more than obvious existing a demand and an international attraction for quality landscapes. This attraction has to do partly with an increasingly formed social and ecological awareness and also the intense changes that especially, product of growth, infrastructures and tourism, are transforming our environments very fast, intensely and often indiscriminately. The effects of these disturbances have mobilized society, but also renewed the practice of a great deal of disciplines, including architecture and urbanism. This renewal has been accompanied by a conception of landscape as an instrument of knowledge but also as a project in itself. The architect Charles Waldheim²⁷ emphasizes the idea of landscape, already noted by James Corner and Stan Allen among others, as the only space capable to respond to temporal changes and its transformations placing, therefore, the landscape in the centre of the practice of contemporary architecture and urbanism.

This set of circumstances has changed our work as architects and planners expanding the disciplinary boundaries in order to achieve an integrated view among technique, natural and cultural processes. Since the mid 60s of last century, protected and backed up by a global ecological awareness, both architects and urban planners have approached to disciplines such as geography, biology or ecology. As a matter of fact landscape architecture, urban planning and landscape planning are increasingly more common in schools of architecture. Many of these approaches contain solid fundamentals from the world of ecology, architecture and urban design. However and as pointed out earlier in this article, the approaches that integrate its humanistic and phenomenological dimension are just a few. Hence the will of this article to keep alive the interest in those experiences that share the exercise to specialize and narrate in different formats the emotional and cultural strata of the place. All of them, even though they use different tools and techniques, are involved in the conviction of the need to bring out elements and relations forgotten under the thick blanket of the production of contemporary landscape. This holistic knowledge and the new conception of the landscape will entail disciplinary infiltrations that will provide quality to plans and projects at all scales.

So for instance in our days there are many countries and regions in which landscape planning instruments accompany the planning ones. Such is the case in our country of the landscape catalogs of Catalonia²⁸ whose methodology, based on the principles of the European Landscape Convention, incorporates values such as aesthetic, social, religious and spiritual or symbolic and of identity²⁹. Of all of them

²⁰ Yellow Arrow began in 2004 as collaboration of a group of artists based in New York, Berlin and Gothenburg, in order to show an alternative way to discover cities: <http://yellowarrow.net/v3/>

²¹ Christian Nold. *Emotional Cartography. Technologies of the self*. Christian Nold, 2009.

²² Brian Holmes. "Network Maps / Energy Diagrams". <http://brianholmes.wordpress.com/2007/04/27/network-maps-energy-diagrams/> (consultada el 15 de junio de 2013).

²³ HRobert E. Horn and Robert P. Weber. *New Tools For Resolving Wicked Problems: Mess Mapping and Resolution Mapping Processes*. Strategy Kinetics L.L.C., 2007.

²⁴ Video transcribed conversation "Stones and Files: Richard Long in the Sahara", produced by Philips Haas, éditions á, voir, Amsterdam, in *Land Art*, Tonia Requejo. Madrid, Nerea, 1998, pp. 113-15.

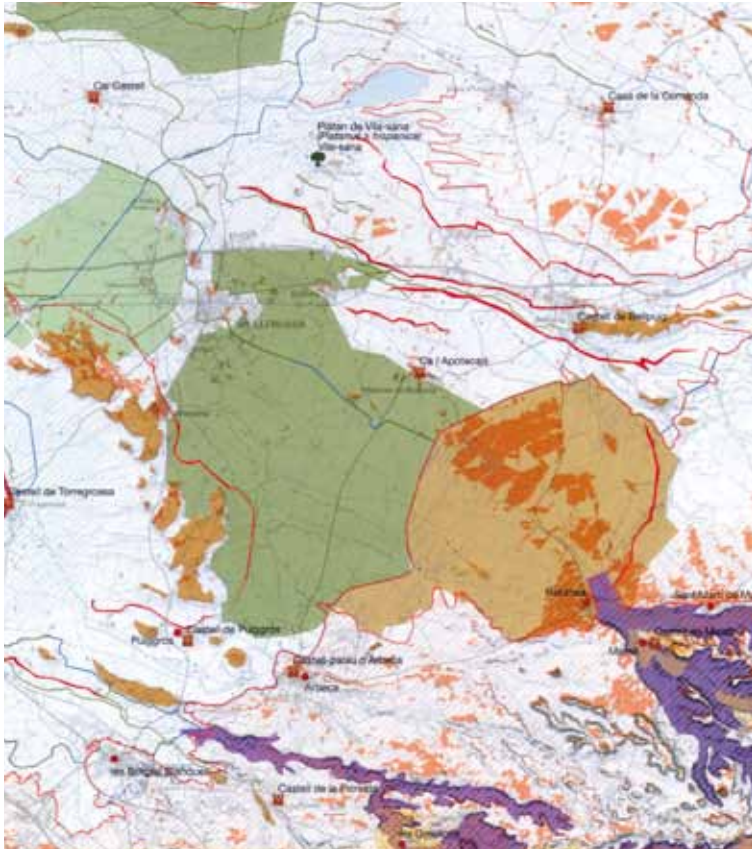
²⁵ Robert Smithson. "Strata: A Geographic Fiction", *Aspen* 8 (1968).

²⁶ His writings were published as *The Writings* in 1979, by New York University Press and, in 1996, a revised and expanded edition was made by University of California Press, Berkeley, California.

²⁷ Waldheim Charles. "Landscape as Urbanism", in *The Landscape Urbanism Reader*. New York, Princeton Architectural Press, 2006, p. 39.

²⁸ Documents of a descriptive and prospective nature, applicable to territorial areas to determine the types of landscapes of Catalonia, identify their values and states of preservation and propose quality objectives to be met. Law 8/2005 of protection, landscape management of Catalonia, (Art. 10).

²⁹ The cartography of these intangible assets was the subject of the International Seminar organized by the Catalanian Landscape Observatory with the title "Challenges in mapping the landscape: Territorial dynamics and intangible values" it was held in Tortosa from September 29th to 30th 2011 and in which I collaborated with the paper "Cartographies of the intangible: making the invisible visible" to be published in the collection Plecs de Paisatge. Eines, p. 3.

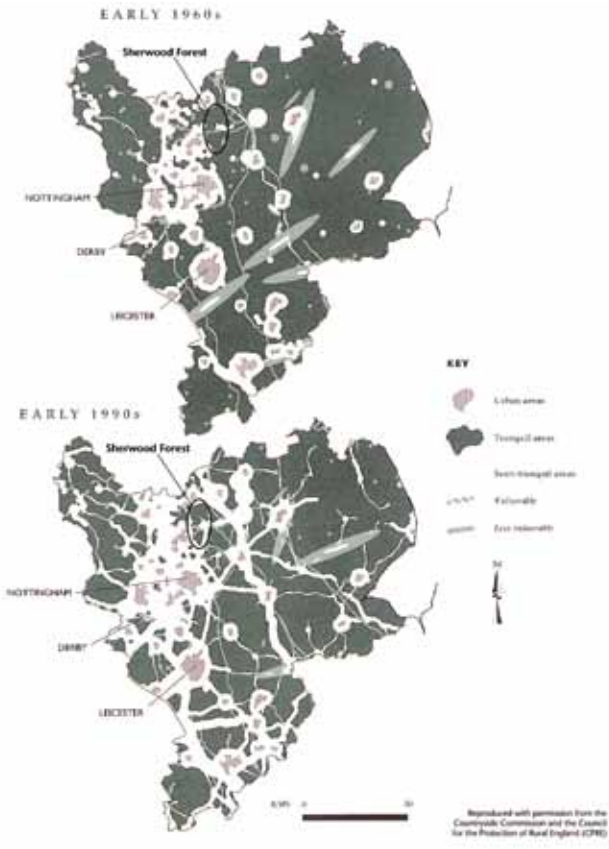


[Fig. 9] Fragment of map of aesthetic values.

Source: *Catàleg de paisatge. Les Terres de Lleida*. Generalitat de Catalunya, 2010.

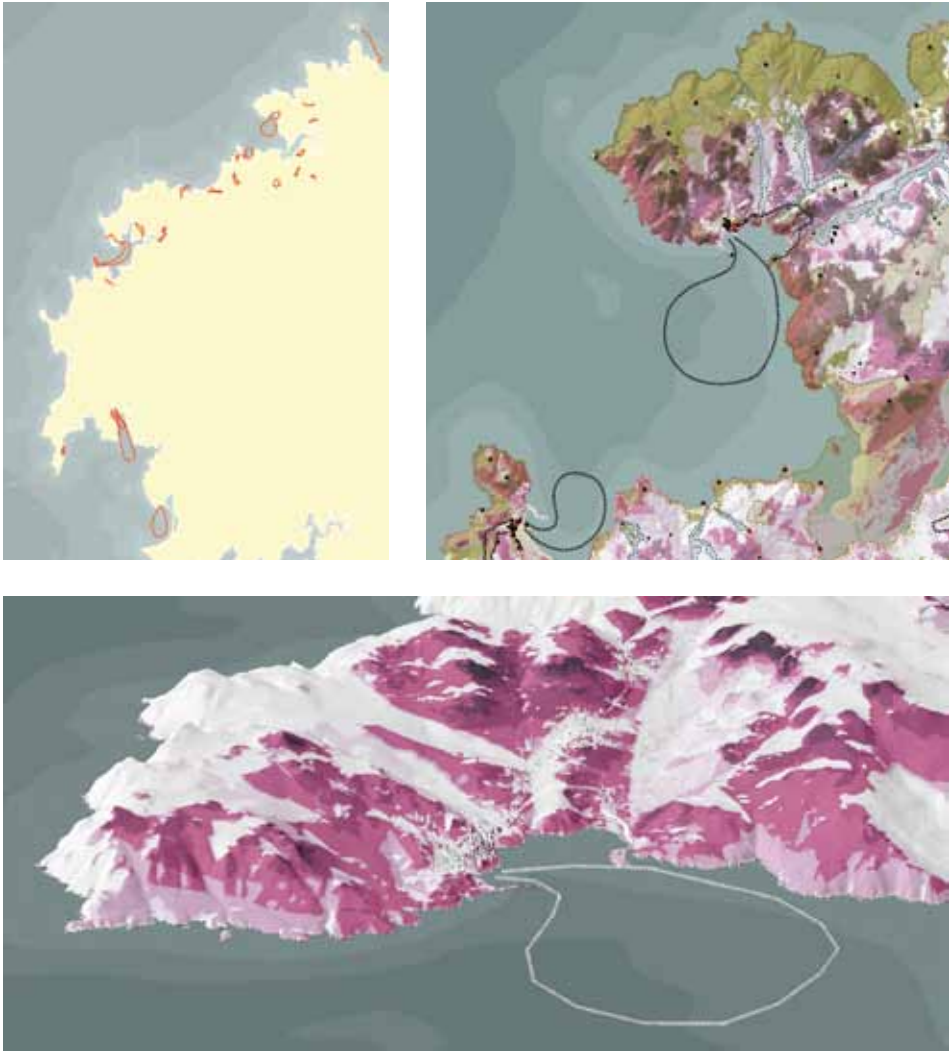
[Fig. 10] Simon Rendell, *Tranquil areas: The change in tranquility for the East Midlands (60s-90s)*. Edinburg, 1999.

Source: Forestry Commission, 1999.



[Figs. 11a-11b-11c] Study of the spiritual values of the pilgrimages of Costa da Morte, Galicia (2010) and its relationship with the elements of the landscape.

Source: own.



the natural environment. Occasionally, some of the management strategies implemented have hindered the maintenance of trades, rituals and traditions associated with their identity [Figs. 11a-11b-11c].

The question then is to what extent the contemporary practice of architecture and urbanism has stopped worrying about man's relationship with the world. Can't we consider many of the social movements of the appropriation of collective space generated today to claim mere emotional and plural? In this regard it is interesting the study elaborated by Project for Public Spaces³⁵ (Proyecto de espacio público) that after evaluating thousands of public studies around the world has established a method with which to assess the success of these spaces meeting their accessibility conditions, use, image and sociability. This method has been summarized in a diagram that can be used as a tool for reflection and analysis of these spaces. In this diagram you can see the importance of the intangible values, the ludic and the performative, in the social acceptance of these spaces extending and completing the quantitative values. This confirms that space experience is inseparable from the events and *situations* developed in it and that the emotional, therefore, is part of the project of the place [Fig. 12].

As one can guess from this brief summary they are many and diverse the areas in which the recovery of the *intangible traces of the place* represent a tool for the project at all levels and of course also in the production of the architectural work. So, explicitly the Finnish architect Juhani Pallasmaa in his book, "the eyes of the skin"³⁶ proposes a comprehensive architecture that embraces the man to the full of his being, both corporeal and spiritual. Pallasmaa and the architect Steven Holl who prefaces the book, claim to recover the sensory and phenomenological understanding of architecture, as opposed to the current visual primacy." Instead of creating

30 La Charte de Architecturale y Paysagere presents a vision that integrates the architectural and landscape values, incorporating the formal and aesthetic values.

31 Landscape Character Assessment. In the definition of a Landscape Character Area come into play aesthetic and perceptive values.

32 *Mapping Tranquility. Defining and assessing a valuable resource*. London. CPRE North East Region, 2005, p. 4.

33 EUROPARC-Spain is an organization created in 1993 in which are involved the institutions in the planning and management of protected areas in Spain. It is included in the Federation EUROPARC, pan-European organization that brings together today 39 countries.

34 This Manual is No 10 produced by EUROPARC-Spain where one can find all the essays that I wrote in the summer of 2010 in relation to the spiritual values of the pilgrimages of the Costa da Morte (Galicia). *The Intangible Heritage: Cultural and spiritual values. Manual for its incorporations in protected*. Madrid, Fernando González Bernaldez Foundation, 2012, pp. 65-66.

35 Project for Public Spaces (PPS) is an organization founded in 1975 to raise awareness of the work of William H. Whyte and since then is dedicated to the study, promotion and development of public space. See more in PPS Homepage: <http://www.pps.org/about/>

36 Juhani Pallasmaa. *The eyes of the skin*. Barcelona, Gustavo Gili, 2006.



[Fig. 12] The Place Diagram.

Source: PPS homepage: <http://www.pps.org/reference/grplacefeat/#.UhUbn3kDBrQ.twitter>

[Fig. 13] Vals Thermes (Switzerland) Peter Zumthor.

Source: own (2010).

mere objects of visual seduction, architecture relates, mediates and projects meanings.”³⁷ This attitude is also visible in the proposals of other architects such as Frank Lloyd Wright, Alvar Aalto, Glenn Murcutt o Peter Zumthor. Not surprisingly for the latter *the atmosphere*³⁸, which speaks of emotional sensitivity is also an aesthetic category that we approach from the experience of the place.

In short, the communion between space, time, perception and memory transform the intervention in the landscape, either as a project or plan, in a committed and integral action. As architects we should be trained in the art of knowledge of their natural and cultural traces, tangible or intangible. All this as a social tool, essential and creative that allows us to define a new *agenda* for the project at all levels, because this is not only the matter that composes it but is also made of the resonance of the place [Fig. 13].

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³⁷ Juhani Pallasmaa. *The eyes of the skin*, p. 11.

³⁸ Peter Zumthor. *Atmospheres*. Barcelona, Gustavo Gili, 2006.